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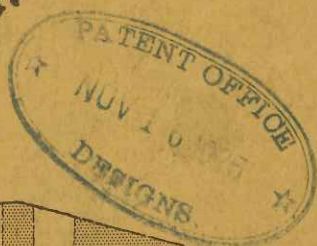
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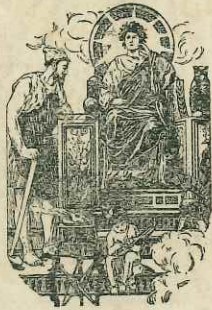
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Washburn
MANDOLINS

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CASE SHELF

DESIGN DIV.



Be Popular

*As music itself appeals
to people so, too, does the
musician gather friends
about him. - - -*

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Lyon & Healy, Inc.

BE POPULAR



MUSIC is an universal heritage. Few do not respond to it. In some it is more vitally present. The very sweep of a violin bow or the ripple of the pianist's fingers fascinates them. Under the spell of music they find release from all worries; in it they find joy.

Strangely enough many such people, so responsive to music, so in tune to the spirit of music, cannot play. Frequently this is through lack of opportunity. Just as often it is because of a natural timidity or disbelief in self. Down in their hearts they feel they can play, yearn to do so, but they repress, unwisely, this demand for expression.

Your Musical Faculty

There are thousands who, unknown to themselves even, are *natural musicians*. This statement though astounding is becoming substantiated more and more. With some there is realization of it. Others are not acquainted with their own gifts. This can be readily understood. Genius is a rare quality. It is at once recognized. It is also seldom enjoyed. Few have more than a little talent. Many of the foremost artists today began with no more than a keen love of music. Practice and time accomplished the rest. One does not spring full bloom into being a musician. The bookkeeper, the salesman, the truckman, the farmer, or the physician, young and old, might just as well be also an *expressed musician*.

So many people, loving music, hesitate about taking it up, feeling they have no talent. This is unfortunate, since the mere fact that they love music and are interested in it is evidence that they have latent talent. With proper encouragement and a determination to persevere they would soon amaze their friends with their skill and expression. If you think you are not sufficiently musical, dismiss the idea from your mind. Not one musician in thousands has genius, few have more talent than you. A very learned scientist, Dr. Bartholemew, announces, "*The musical faculty is not a special gift to the favored few. Musical science and musical art rest on the same psychological basis as everything else that may be learned.*" When you have music in your heart, you need not debate whether you can learn to play. Persistence and a little time will enable you to play creditably.

You have the musical faculty just as the vast majority of musicians whom people flock to hear. You may have permitted your talents to

Genius is a Rare Quality

lie dormant. Now that they are awake, do not neglect them. You can learn to play the instrument of your choice within a short time. New joys will be yours. The returns from your skill will be a thousandfold.

A Priceless Accomplishment

When others from just such a start as you may be making have opened new channels of life, won wide popularity, why should you think little of your own ability? Now that you have made a start, do not let the idea lapse. Why dream about it when belief in yourself is all that is necessary. Even if you are positive music is not your true vocation, playing a musical instrument will so transform your life that five years hence you will wonder why you delayed so long. The evenings of song, of dancing, or just of playing alone, giving voice to that vague spirit within—when you look back at them years later, they will be priceless to you.

The new friends music brings, the wider vision, the release from care—the value of these cannot be computed. They are the goals you now seek, perhaps only dimly conscious of them. Deep in you is the conviction that you can win them if you will. Then why delay? To learn to play is no different than many other things you undertook. You succeeded in them. You can in music. It presents less difficulties than most pursuits. The more you get into it the more fascinating it becomes. In no time you will be amazed at your progress. Your friends will be astounded at your newly revealed artistic ability.

Do you still hesitate? You are not alone in this. Nearly every musician did. In a way it really shows you are especially one who should take music up, because you have a proper love for it. To you it means something of consequence. But overcome misgivings. Think it over calmly. Is there really any reason why you cannot say "*I am going to do it. I will not let other things interfere. No matter how modest I begin, I will start now.*"

Easy to Learn

Consider for a moment what little there is to the mandolin. A few strings that require a certain dexterity of the fingers. Contrast it with the piano with its imposing row of keys. And yet think of the thousands of six-year-old children who can sit down and play. They have learned the difficulties of the keyboard. You in a brief while will make amazing progress on the fingerboard of the mandolin.

Play the Washburn Mandolin

The requirements are so few—a simple fingerboard with a few frets and positions and eight strings. Could anything be more easy? The first hour of study will make you familiar with the position of the notes on the fingerboard. Another hour or so and chord positions will be yours. Then all you need is practice with the pick.

If mandolinists were born with certain style fingers you might have grounds for doubting your own success but when all it needs to learn to play well is a little study and persistence, you can resolve today that you can do it, you are going to do it and you will not be satisfied until you have made a start. Today can be your starting point. You will never regret it.

Beginning is Half the Deed

Look at the friends of yours who play some musical instrument. Is any of them particularly gifted? Are they more intelligent or energetic than you? You can duplicate and eclipse their skill if you wish. The world is full of plain everyday folks who suddenly one day turned from wishing to doing. They took the plunge and began. Beginning is half the battle. To their surprise they found that most of their surmises were incorrect. They had magnified the skill needed to play a mandolin. They thought reading music was beyond them. Nothing could be more absurd.

You learned your alphabet, to read and write, when you were a child, before you really could think. Now with mature faculties should seven little notes be an insurmountable bar to you? When you at five years or even younger could master the alphabet of twenty-six letters, are you in doubt about remembering the notes? The comparison is true. Any teacher will bear this statement out. Music is simple. Certain scores (written music) are complicated and involved for orchestral movements and exceptional performances but the mandolin parts are as simple as those for the voice which you used to pick out on the keyboard of the piano from the score of some piece of popular music. Music can be learned just as anything else and you can do it.

Evenings of Joy

The rewards of the musician are many. Take yourself for instance. If you want to learn to play for your own entertainment, few things afford more genuine pleasure than to while away the evenings playing

Do not Neglect your Talent

to your heart's content. Nor will it stop there. People will be drawn to you. As music itself appeals to folks so, too, does the musician gather friends about him. Understanding music gives you an insight into people and you can win popularity readily. People will seek you out. They will remember you pleasurably. No informal gathering will be complete without you. The occasions will be many which will be made hours of fun because of you and your talent.

Think over this. People are burdened with worry. Those who can help them to forget, to reach happiness are the ones that are remembered. You know this to be true. How often have you not warmed to the one who made you happy? What would you not have given to have been able to duplicate the other person's gift, to have his charm? You can. The answer lies in music.

Money for You

There is, too, another angle that should not be overlooked. It is the professional field. Mandolinists in vaudeville acts and in concerts and shows are paid big salaries. These same artists formerly thought as little perhaps of their ability as you may now. They had the same doubts and skepticism that you may now have. They thought success in music was a mirage, something beyond them. And now their names are in headlines. They are popular idols. Money flows to them in amounts they never dreamed of in their wildest flights of fancy. This is not unusual. The instances are numerous.

Bernardo De Pace earns sums that put most business men to shame. For what? For a few hours' playing, making people happy. A wonderful vocation at an attractive salary.

Stellario Cambria, in telling of his start, laughs at his early fears and wonders why he hesitated so long over beginning. His earnings have made him independent. His mandolin gives him employment he loves. Why! Simply because he believed in himself. He began. He studied. In a short while he mastered the mandolin. Now he is in demand.

These are only a few instances. The country is filled with men whose stories are the same. The demand for musicians was never so great as now. There are not enough. The market is never satisfied. It is calling for more artists. It is waiting for you.

Play the Washburn Mandolin

A Favorite Instrument

The mandolin is one of the most popular of stringed instruments, and its appeal is universal. The charming tone of a good mandolin is coupled with a facility and range of expression that makes its music cheery, bright, or plaintive and subdued, in instantaneous response to the mood of the player.

As a solo instrument the world's greatest composers have honored it, as witness Beethoven's beautiful Sonata for the Mandolin, and Mozart's Mandolin Serenade in the Opera of "Don Giovanni." Modern music for the mandolin abounds, and the very latest in musical literature is always obtainable for it.

That the mandolin is a favorite wherever music is appropriate is due not only to its tonal charm but to the grace with which it lends itself to endless musical combinations and uses. It combines superbly with voice, piano, guitar, banjo, string orchestra, trio, and quartette, and is indispensable in glee clubs. The delight its companionship affords in the home is so limitless that no home is complete without a perfect mandolin. Unceasing efforts of mandolin lovers, artists, and enthusiasts, combined with improved modern systems of manufacturing, have won for it an established place in the musical life of the present day, and for all time to come.

It remained for Lyon & Healy, who brought the Lyon & Healy Harp to perfection and made it the world's standard of harp quality, to perform the same duty for another instrument—the mandolin.

WASHBURN

The Washburn Mandolin has achieved its present reputation through the good will and enthusiasm of professionals and amateurs who have established it in a position as the finest instrument of its type that the world has yet known.

It is significant to know that in the construction of these instruments are incorporated many suggestions of the leading mandolinists. From time to time we are happy to receive from them ideas which they have worked out in their playing. With these ideas in mind, a model is designed which is then thoroughly tested, not only in our factory, but in actual use. Careful supervision at each step of manufac-

Beginning is Half the Deed

ture insures perfection of details. If the improvement is meritorious, it becomes a part of the regular Washburn Mandolin.

Such improvements, however, are not hastily decided upon. They are the result of long and careful experiment.

Again, mandolins of every make and description are brought to our factory and there played, taken apart, and studied. Effects in tone are analyzed; faults understood and corrected. Methods of structure and construction are examined and compared.

The Fruit of Years of Effort

This extensive search has been going on for years. It will continue unabated, for as past research has brought to light much valuable data, so it is expected unremitting patience will reveal information of importance to the mandolinist.

Today the Washburn Mandolin is known for its unique and distinguishing features. It is a musician's instrument, not one belonging to the theoretical manufacturer. In workmanship, appearance and in playing qualities, it represents the best which scientific skill and professional musical knowledge can offer.

They are unique in model, in principle, and in construction. They are a radical departure from the "tinny toned" instruments of a few years ago. They represent advanced ideas and features peculiar to themselves. Among these is the violin form of construction, with the straight span preceding the arch, inside the edge of both back and front, which gives the violin its marvelous strength and vibrating power, and which is precisely duplicated in the Washburn Mandolins.

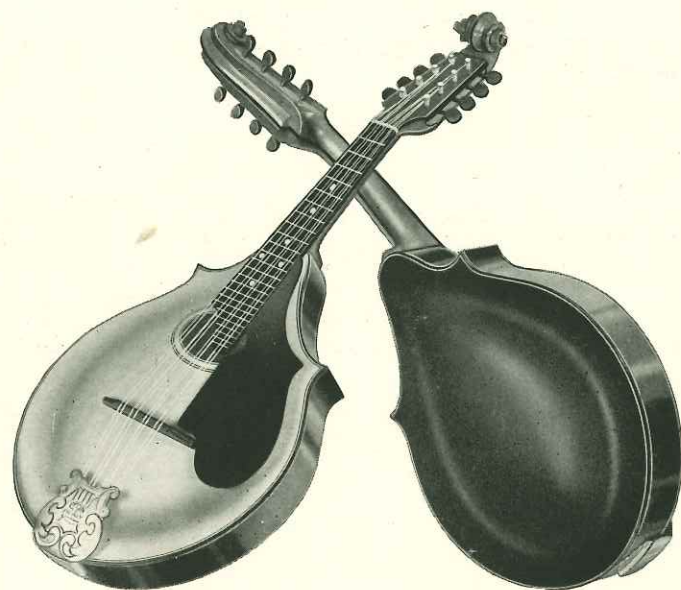
There is in the Washburn tone a sweetness, power, and a far-carrying quality that delight the player. There is an instant response to the slightest touch on the strings. Under prolonged playing, the tone retains its vibrant fullness and vigor. Then again, when a passage calls for even execution, the tone flows smooth and mellow under the pick.

The design of the instrument is such that playing is easy. The reaches of the fingerboard are quickly accomplished. There is an easy feel to the fingerboard. The rigid neck insures absolute perfection of scale in all keys. The fretting is accurate to one one-thousandth of an inch. Pegs, bridge, neck, soundboard, heelplate—all have been considered with an eye to strength, beauty and utility. Such refinements as these and especially those explained more in detail on pages 18 to 20, secure to the Washburn a position of scientific excellence and popular artistic recognition.

WASHBURN MANDOLINS

*The choice of the world's
leading artists. Noted
since 1864 for beauty of
tone and excellent work-
manship. Pronounced to-
day as the "World's
Standard." - - -*

A Thousand Fold Return



Play the Washburn Mandolin

Washburn Mandolin

STYLE A

As a jewel, cunningly mounted, gains fresh beauty and evokes greater appeal, so Style A with its refinements and additional embellishments creates in the musician new enthusiasm. Here is the instrument for the concert artist who knows the value of appearances and for the amateur who takes the greatest pride and interest in his art and in his instrument. For richness of appearance and for finished beauty this style is unrivalled.

Specifications

BODY

Top carved from $\frac{3}{4}$ " fine grain Q. S. spruce; graduated in thickness; curly maple sides; carved figured maple back; top and back edge of body inlaid with white and black celluloid; oval sound hole bound with white and black celluloid.

NECK

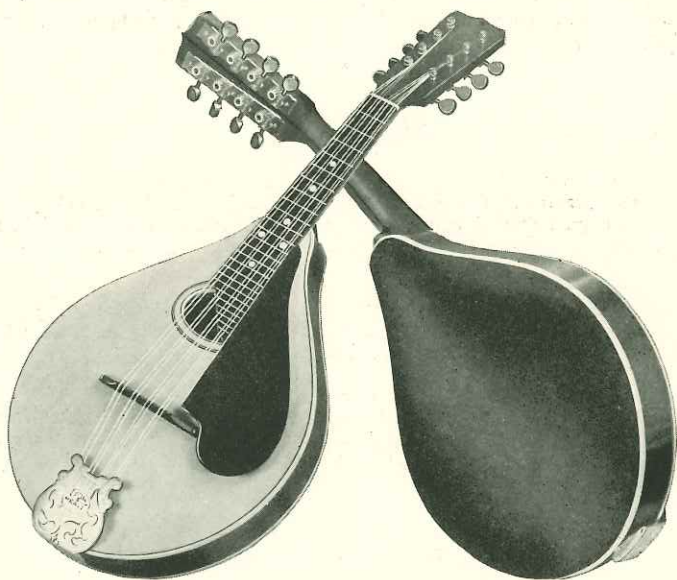
Thirteen-inch scale; mahogany neck reinforced with vulcanized fibre; artistic hand carved scroll head; ebony extension fingerboards bound with black celluloid; 6 pearl position dots; 24 nickel silver frets; ebony bridge and bone string nut.

FEATURES

Specially made and improved patent head covered with hard black rubber head plate; black celluloid buttons; patent vulcanized fibre guard plate; patent tailpiece and artistic nickel silver tailpiece; cover; neck and top of body natural color; back and sides finished in golden brown and highly polished.

(See inside of back cover for price)

New Joys Will be Yours



Play the Washburn Mandolin

Washburn Mandolin

STYLE C



Though there is only one standard of Washburn quality, tastes vary. Style C has been designed for the artist who looks to his mandolin primarily for tone and durability. Not that he is unresponsive to physical beauty for this style which is very popular with both the professional and amateur musician presents a design of grace and exquisite finish but with less ornate treatment than in Style A.

Specifications

Body

Top carved from $\frac{3}{4}$ " fine grain spruce; graduated in thickness; curly maple sides; carved figured maple back; top edge of body inlaid with white and black celluloid; back edge with ivory celluloid; oval sound hole bound with black and white celluloid.

NECK

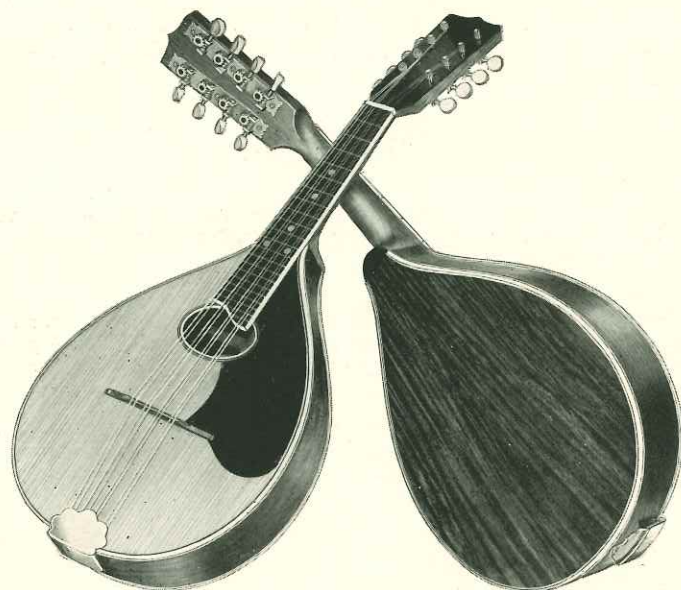
Thirteen-inch scale; mahogany neck reinforced with vulcanized fibre; ebonized head plate; ebony extension fingerboard bound with black celluloid; 6 pearl position dots; 24 nickel silver frets; ebony bridge and bone string nuts.

FEATURES

Washburn patent heads with black celluloid buttons; patent vulcanized fibre guard plate; patent tailpiece and artistic nickel silver; tailpiece cover; neck and top of body natural color; back and sides finished in golden brown and have hand rubbed finish.

(See inside of back cover for price)

Today—Your Starting Point



Play the Washburn Mandolin

Washburn Mandolin

STYLE E

Many an artist whose heart is set on the best mandolin obtainable must, for a while at least, content himself with an inexpensive instrument. In doing so his choice is one that is made considerably. This is why the Washburn is so highly received by him. It gives him the best design and workmanship obtainable and a tone of great richness and power. Decoration and trimmings are simpler in Style E and the price is proportionately lower.

Specifications

BODY

Fine grained spruce top; figured maple back and 3-ply continuous sides; top and back edge of body inlaid with black and white celluloid; oval sound hole bound with white and black celluloid.

NECK

Thirteen-inch scale; mahogany neck and ebonized head plate; ebonized finger-board bound with white celluloid; 5 pearl position dots; 21 nickel silver frets; ebony bridge and bone string nut; inlaid tortoise shell celluloid guard plate.

FEATURES

Nickel plated patent heads; nickel plated tailpiece and cover; neck and top of body natural color; back and sides finished in golden brown; hand rubbed.

(See inside of back cover for price)

Musicians Are Always in Demand



Play the Washburn Mandolin

Washburn Mandolin

STYLE G

Now the beginner even need not play on an inferior instrument. Style G offers the celebrated features which have made the Washburn Mandolin famous. Made by the same workmen and under the same rigorous supervision as the other styles, this model has been produced in a successful endeavor to give the musician a fine mandolin at small cost. There has been an elimination of expensive trimmings but at no sacrifice in musical quality or workmanship. If you feel you do not care at first to invest more than a modest sum in a mandolin this is the style for you.

Specifications

BODY

Fine spruce top; selected mahogany back and 3-ply continuous sides; top edge of body inlaid with black and white purfling; back edged with black celluloid; oval sound hole bound with white and black celluloid.

NECK

Thirteen-inch scale; mahogany neck; ebonized fingerboard; 4 pearl position dots; 21 nickel silver frets; ebony bridge and bone string nut; inlaid tortoise shell celluloid guard plate.

FEATURES

Nickel plated patent heads; nickel plated tailpiece and cover; top of body natural color; back and side in mahogany finish.

(See inside of back cover for price)

Some Features of Washburn Mandolins



BECAUSE of the exacting care with which he selected the wood, and the scientific proportions to which he arched, carved, and graduated the tops and backs of his violin, Antonius Stradivarius of Cremona will live throughout the ages as the world's "Master Violin Builder." He set the standard for violin construction, and the violins he fashioned more than two centuries ago are today priceless possessions. It remained for Lyon & Healy to adapt to the mandolin the construction standards which gained recognition for the violin.

In the Washburn Mandolins are embodied not merely an oval top and back but the violin model with the straight span preceding the arch. It is this tone-flexibility-giving modeling inside the edge of both top and back, that gives the violin its marvelous strength and vibrating power, and in the Washburn Mandolin this feature is duplicated precisely.

Tops and Backs Carved from Solid Wood

The pressing of tops and backs of stringed instruments into shape has no place in the manufacture of Washburns. Moisture and change of temperature soon flatten the wood so treated, or warp it. Washburn tops and backs are hand carved out of the choicest old seasoned spruce and maple, graduated to perfect proportions, artistically lined and blocked with the same care as would be given to a fine violin. This is an exclusive Washburn feature. Note the Figures 1 and 2. The two small squares are actual photographs of the unfinished wood during the carving process. Notice the cleanness of the job—carved with precision; as fine as the work on a rare old violin.

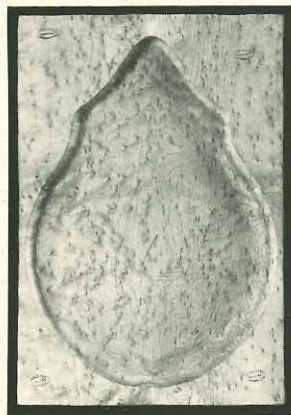


FIGURE 1

Now look at the cut section of the finished mandolin, Figure 3. Observe the graceful curve of the top and back. And it is carved from solid wood—not pressed! Examine closely the white edge of the top piece where the saw cut through. See the perfect graduation in the thickness of

Play the Washburn Mandolin

the wood. From $\frac{3}{32}$ of an inch to $\frac{1}{32}$ of an inch. Do you appreciate the significance of that work? It means that the deep, heavy tones are caught, strengthened and mellowed by the thick portion of the arch and that the high notes are sweetened and enriched by the responsive vibrations of the tapered portion of the carved top and back.

25,000 Feet for 1,000 Washburn Feet

From a selection of 25,000 feet of choice spruce and maple, a stringed instrument expert selects not more than 1,000 feet of lumber fit to be used in the manufacture of Washburn Mandolins. For

three and four, and even five years, this perfect wood is aged and seasoned in scientifically constructed steam kilns before it meets with our exacting requirements. This is one of the unusual features embodied in the construction of the perfect mandolin.

Beautifully finished wood is a matter of pride among the men who have spent the better part of their lives in the Washburn factory.

The beauty and strength of this excellent workmanship is further enhanced by artistic celluloid trimming, genuine ebony fingerboards, pearl position dots and nickel silver frets.

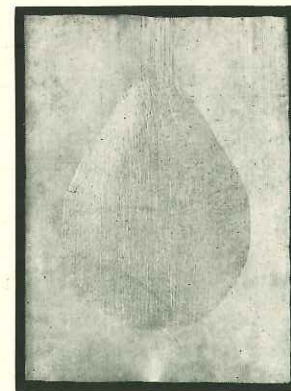


FIGURE 2

The Fibre Reinforced Neck

In Figures 4A and 4B note carefully the cut section of the neck piece. A thick strip of vulcanized fibre forms a rigid backbone through the center of the neck to prevent warping or twisting. Two wedge shaped strips of maple run full length parallel to the fibre to

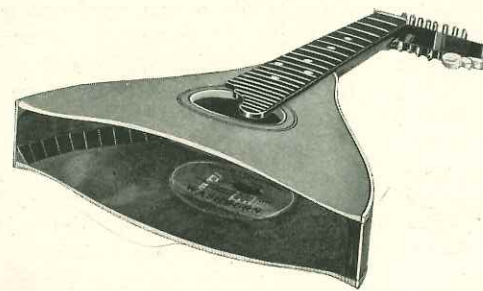


FIGURE 3

Built Like a Violin

reinforce the solid mahogany outerstrips. The full length view of the neck shows the artistic hand carved scroll head that gracefully terminates the neck piece. From a standpoint of beauty or dependability this neck is unexcelled.

Compensating Tailpiece

Another exclusive feature is the patented compensating tailpiece, Figure 5. This so divides the string length that a perfect octave is produced back of the bridge, one octave above the harmonic produced at the 12th fret of the fingerboard.

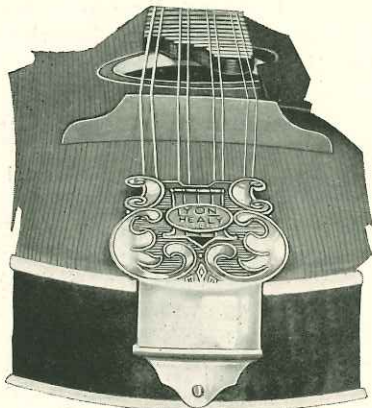


FIGURE 5

Full length view of neck

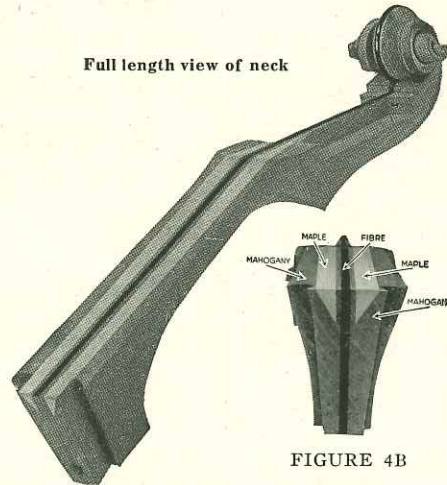


FIGURE 4A

FIGURE 4B

End view of neck where joined to body

Other Improvements

The varnish is thin, transparent and French polished. It allows the freest possible vibration and shows the beautiful grain of the wood underneath. An opaque stain and heavy varnish which conceal the character of the wood and deaden the tone are carefully avoided.

Another exceptional feature is the patented fibre guard plate which permits the free vibration of the mandolin top while providing a rest for the mandolinist's hand.

Where Washburn Instruments Are Made

EXQUISITE masterpieces may be painted in garrets. However, the modern artisan finds greater inspiration in surroundings which are congenial to him. When his physical comfort permits concentration on the task at hand, his handicraft is benefited. So it is that the high degree of skill which speaks so eloquently in the Washburn Mandolins is maintained at a level unequalled in a field where so much of the work is done by hand.

The precision necessary to the construction of Washburn instruments is only possible where ideal working conditions are joined with modern equipment. A trip through the Lyon & Healy Factory shows groups of contented workmen happily bent over their benches, uninterested save in the fitting of a part or the shaping of a design. Into their work goes their best. They are distinguished by the pride which they take in their handiwork.

The training of the workmen takes a considerable period. Each is highly skilled in his particular type of work. New men are not trusted immediately to turn out Washburn Mandolins. Only when they have attained the proficiency demanded in the Lyon & Healy Factory, are they permitted to assist. Even then, they are under the constant supervision of a superintendent, probably the leading authority on mandolin construction.

A Hand Made Product

Machinery of the most recent type, especially designed for the work, is called upon where hand work may be facilitated by mechanical processes. This, however, is not often. The Washburn Mandolin is primarily a hand made product, without, however, the usual human uneven degree of perfection. Deliberation and accuracy rather than quantity production is courted.

Before being deemed fitting to be offered to the public, the Washburn Mandolin is carefully tested; its parts accurately measured by the most delicate scales. It is subjected to tests undreamed of by the mandolinist and the professional musician. When it passes these tests, then, and then only is it ready for sale. No chances are taken with the high reputation built up through long years by the excellence of Washburn Mandolins.

The Rewards of the Musician are Many



LYON & HEALY FACTORY

MACHINE DIVISION



ASSEMBLING DIVISION



SHELL DIVISION



Play the Washburn Mandolin

INSPECTION DIVISION



RIM DIVISION



DRYING ROOM



NECK DIVISION



People Will be Drawn to You

The Most Modern Factory

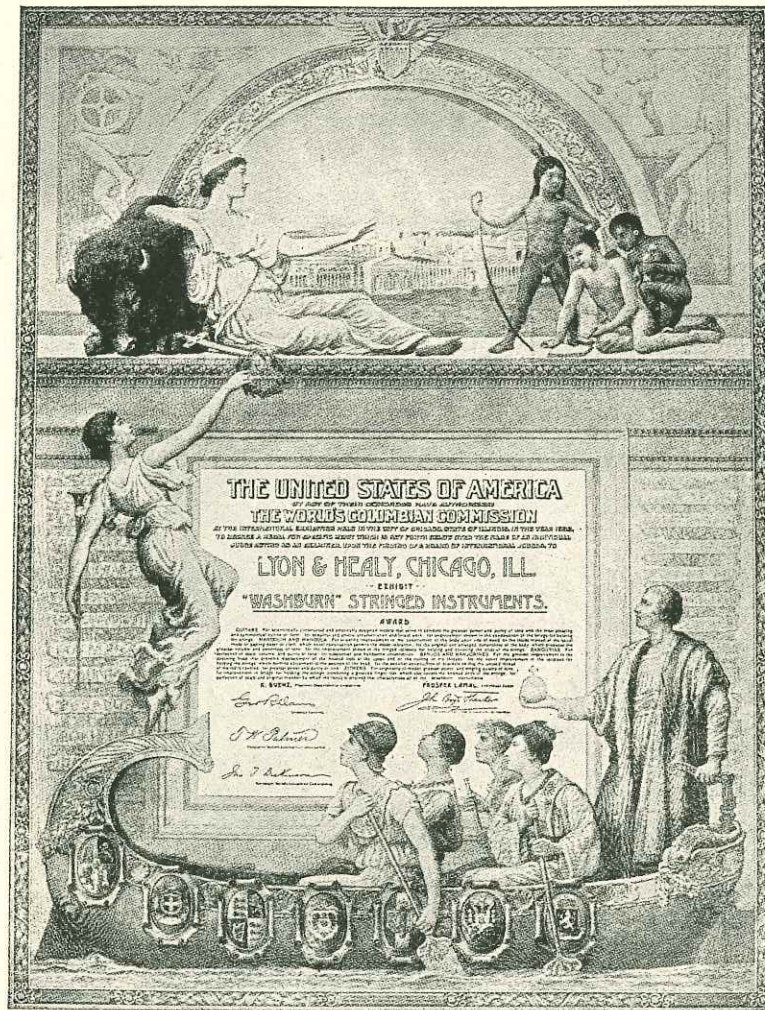
The Lyon & Healy Factory is situated at Healy Station, Chicago, and reminds one in many respects of a modern watch factory where the execution of minute details is so insisted upon. Floods of daylight are admitted by means of an expanse of windows. Wherever possible, sunlight is used, artificial light being a drain on the workman's sight and nervous system. In fact, the factory was designed with an eye to the requirements of the manufacture of musical instruments. The executives of Lyon & Healy made many and protracted visits through factories of leading industries in the effort to obtain the most approved methods, not only of manufacture, but of factory building. Such painstaking means only one thing—an excellence in playing qualities, tone and workmanship.



George Washburn Lyon, one of the founders of Lyon & Healy and after whom the Washburn Mandolin is named.



Play the Washburn Mandolin



Reproduction of diploma awarded Washburn Instruments during the World's Fair in 1893.

Still the World's Standard



Facsimile of diploma awarded the Washburn Instruments at the Antwerp (Belgium) International Exposition, 1894.

Play the Washburn Mandolin

What Owners Say

I wish you the best success for your latest model of mandolin. I have found the Washburn Mandolin absolutely the most satisfactory and perfect, after twenty years of experience in vaudeville and concert work all over the world. I have tried all makes of mandolins. I can truly say that your mandolin is perfect in all lines. Sweet and rich tone. Elegantly finished. Can't be better.

BERNARDO De PACE,
Mandolin and Guitar with the Royal Italian Band.
Imperial and Royal Medals and Diplomas.

New York City.

I consider the Washburn Mandolin which you recently sent me the finest I have ever played. The action is smooth and easy and responds to the slightest touch. It has a full, rich tone, and is the only instrument I have played without feeling I have reached the limit of its possibilities. Its appearance will attract attention anywhere.

WM. EDW. FOSTER.

Wellington, Ohio.

I received the Washburn Mandolin, Style C, today, and must say that I am more than pleased with same.

It is certainly, in every way, a high class instrument.

ROSCOE F. ONEY.

Belton, Texas.

Have received the Washburn Mandolin, Style A, and am very much pleased with it. I shall pay balance of price to Express Agent today, as I have decided that the mandolin is mine for keeps.

MRS. J. S. COATS.

Forestville, Conn.

Your Washburn flat back mandolin received in good condition. My husband declares it is far superior to any mandolin he has ever used.

It was worth waiting for. Friends who own a "_____" say they never heard such a sweet sounding mando as ours.

MRS. A. G. MASTRIANNI.

New York City.

In the past thirty years I have had the opportunity to play and fairly test the best product of the best mandolin makers the world over. I can safely say that the Washburn Mandolin which you have recently made for me is far superior to any other I have ever seen, tested and played, none excluded.

STELLARIO CAMBRIA,
Nationally Famous Artist.

New York City.

The tone is of fine vocal quality, the supplemental harmonic over-tones responding perfectly. The touch is elastic and responsive on the fingerboard, and the frets are so perfectly adjusted that the temperament of the instrument is all that could be desired by the artist who appreciates a correct intonation.

W. J. KITCHENER.

Thousands of Happy Owners



ROSS EVERETT
WOOD AND
PLECTRO CLUB



ISABELLE
BLOCK
Los Angeles Artist



DAVE APOLLON
Orpheum Star



H. S. TAVEAN, JR.



TOM PATRICOLA

Play the Washburn Mandolin



THE PLECTRO
QUARTETTE
Concert Artists



G. H.
McCAULEY



BERNARDO
DE PACE, World-
famous Mandolinist



W. P. CHAMBERS



W. M. BICKFORD
Celebrated Artist

Believe in Yourself

Chicago, Ill.
I received the Artist's Model Mandolin ordered from you some time ago, and after using it, subject to thorough trials—both in public and private—I wish to compliment your firm for producing such a superb instrument. Being a Violinist, I can appreciate the time and money spent in developing such an instrument.

The graduated top and back, the arched fingerboard and the correct scale are fundamental principals of producing the brilliant tone and correct intonation in all positions. All of which combined with the artistic workmanship and beautiful finish, gives the Washburn Artist Model Mandolin a place of its own. You have no competition, for you are superior to all.

THOMAS V. PURCELL,
Violinist with Henry Santrey's Syncopated Society Orchestra.
Keith and Orpheum Vaudeville.

Chicago, Ill.
Permit me to say that many of the instruments used in the Commonwealth Edison Orchestra and in the mandolin and guitar club were purchased from your house, and they have given the highest satisfaction.

MORGAN L. EASTMAN,
Director, Edison Symphony Orchestra.

Pipestone, Minn.
I have used nothing but Washburn Mandolins, Guitars and Banjos and Lyon & Healy Band Instruments for the last twenty years in concert work, as I class them above all others that I have tried. The Washburn Mandolin I bought of you about twenty-one years ago is still in good shape after doing work all over the United States, Canada, and Mexico. It has stood all climatic changes and is still "on deck" and good for many seasons more. It has a rich, powerful tone and a scale that is simply perfect.

BEN R. BROSE,
Concert Artist.

New York City.
I wish to express my appreciation of the Washburn mandolin. The tone of this instrument is unusually rich and clear, while the workmanship leaves nothing to be desired. It is, one might say, a realized ideal of a mandolin, and I shall take pleasure in using it for my solo and concert work.

ELIAS ALESSIOS,
Premier Mandolinist.

Olivet College, Olivet, Ill.
I have used about every known make of mandolins and guitars of any importance during the past years and one or two I thought were superior to any other but during the last few years I have been obliged to change my mind concerning the Washburn Mandolins and Guitars which I believe are superior to all others.

J. R. CAIN.

"The best of them all."—DOROTHY GISH, Motion Picture Artist.

Play the Washburn Mandolin

Unconditionally Guaranteed

All Washburn Mandolins are not only guaranteed against possible defective workmanship but any purchaser who is not satisfied with his Washburn may exchange it for another or have his money refunded. This is the strongest assurance of satisfaction any one could offer. We want to please you. We have the utmost confidence in our instruments. Only the best grade materials are used. A staff of highly skilled workmen exercise great care in building the Washburn. Coupled with these is a rigorous system of inspection which means that the model you buy has been carefully tested from both the manufacturing viewpoint and from a musical one.

The professional, knowing how great an amount of the building of such exceptional instruments is handwork, readily appreciates that the instrument is an unusually high value.

Play as you Pay

Then, again, the opportunities for making money are many when you play a mandolin. In no time you can earn the cost of your Washburn. In fact under our partial payment plan you can be paying for your instrument out of your earnings. Many a fellow has earned all other but the first payments. The mandolin is so readily learned that in no time you can join a concert group, mandolin club, or vaudeville act and earn enough to take care of your payments and have money besides. Mandolinists of note today started just this way. They bought their Washburns under our liberal plan. In no time the payments were cleared up. They had all the fun of playing the instrument while paying for it. Read the plan on the order form enclosed with this book. It sets out everything clearly and simply. It is made so easy that you too can be playing your Washburn within a brief time. Select the plan which you think is best suited to your situation, fill out the sheet and mail it to us. Do it today.

The Will to Do

To get out of the commonplace, to lift yourself from the mass of unaccomplished people, lies with you. Music is a means to popularity and fortune. Crystallize those vague ideas, those longings of yours. Begin now. Do not put off beginning. The talent that urged you to consider music as an accomplishment or a source of profit may, no matter how small, be developed to a robust part of your life. Are you

Noted for its Resonant Big Tone

content to work through life at an uncongenial job when the world is demanding musicians paying them very attractive salaries? Follow your impulse. Bring out that latent ability and win yourself independence.

After twenty years of experience in vaudeville and concert work all over the world, and trying all makes of mandolins, I have found your instrument absolutely the most satisfactory. I can truly say it is perfect in all lines. It can't be better.

BERNARDO DE PACE,
New York City.

It is not only Paul Whiteman or Sousa or Paderewski who are highly paid. There are thousands of artists playing in small organizations, or in a troupe in vaudeville circuit, or teaching, whose salaries put to shame the plodding bookkeeper and the clerk. In a few hours, doing a thing they like they draw big pay. Mr. De Pace was simply willing to put himself to the test. He believed music was a means to bigger things. It was and he never stops congratulating himself for filling out a trial order blank.

You Can Do It, Too

Even if you are only interested in the mandolin as a diversion, as a source of fun for friends, it will mean happier hours and more friendships than you now enjoy. People like those who afford gayety and entertainment. They seek them out. Those evenings when you are alone and wonder why—spend them now in learning to play the mandolin. You will never regret it. The returns for the relatively few hours spent in practice and study will be priceless. You can be earning money while studying—while paying for the instrument. Read our Easy Payment Plan. Your talent, full blown, will be an "Open Sesame" to good times and money.

It was Napoleon who said, "Circumstances! I make them." He was right. Human nature is all too prone to put things off. Inertia treacherously weakens us. We promise ourselves we will do it tomorrow. But tomorrow somehow never comes. The tragedy in many a man's life is traceable to procrastination. Will it be true of you? Are you going to let that fine spirit of energy, of ambition, die out? Now is the time to begin. When interest flags, you slip back into the humdrum rut against which you revolted. Bring music into your daily life

Play the Washburn Mandolin

and let it bring you popularity and success. It takes so little study to play pleasingly on the Washburn Mandolin that lack of time is not an excuse. Many musicians beginning as you, had to snatch their practice in spare moments, but they soon discovered that being able to play brought independence of petty tasks. Now they can devote all the time they want to their music or to travel or recreation. Florida in winter, fashionable northern resorts in summer—these beckon to good musicians.

"Just a few lines to add my testimonial to the wonderful line of Washburn Mandolins. I am touring the Orpheum circuit and naturally must have the best instrument the market affords. I am always on the lookout for something better but in my opinion the Washburn mandolin is as near perfect an instrument of its sort as the artist will ever have the pleasure of using. I cannot say too much for them and I am delighted with my Washburn instrument."

David Apollon,
Los Angeles, Calif.

Something to Remember

Consider this, that while they are at the top, it is today's beginner who will soon be shoulder to shoulder to them. Youth will be served. It brings courage, vigor, and ambition to every obstacle. Hindrances are brushed aside. You, too, in time can be like Alessios who, beginning humbly, soon worked himself up to the front ranks. Now he really lives because he trained the same talent you have. He brought his out. He invested in himself. You can do likewise. Being able to play the mandolin immediately increases your worth. Spare time playing pays well. The little trips or purchases you cannot afford now are easily financed from such earnings. In time as proficiency comes to you with it too will come overtures to join successful and popular glee clubs and orchestras.

There are scores of young people and those, too, not so young who have written us of the returns their Washburn Mandolins have brought them. They had faith in themselves. They won out. A great deal of their success is (they generously write us) due to their choice of instruments.

These successful young people might just as well be you. It was not so long ago they were reading these lines, as you are now. The brief intervening time has shown them success.

The Answer Lies in Music

Exhaustively Tested

The tone of the Washburn Mandolin is sheer delight to hear while the perfected features which facilitate playing speed the beginner's progress. Leading professionals collaborated in designing it. Model after model was exhaustively examined and tested. Errors were corrected; the best ideas were resolved down to practical use. The experience of nearly 60 years in serving the music loving world was drawn on. The Washburn Mandolin is the choice of artists throughout the country.

Vaudeville acts and Glee Clubs place special value on the player of the Washburn. The mandolinists are in demand.

"After using your Washburn Mandolin in club work, quartette numbers, duets, solos, and in ensemble with other instruments, I unhesitatingly pronounce it a marvelous instrument in workmanship and the peer of all other Mandolins for power and quality of tone."

J. B. Corbett,
Chicago, Illinois.

Such evidence from leading musicians with the personal endorsements of hundreds of others, to say nothing of the hosts of amateurs, is convincing proof that the Washburn Mandolin is an exceptional instrument. It is a real value. Read again the descriptions of the features on pages 18 to 20. They are in a measure responsible for the wonderful popularity of the Washburn. But it is the tone more than anything else that insures to the Washburn the staunch enthusiasm of the artist. Sweet and clear, the notes resound. Only by hearing it can you realize how different it is, how rich and full-bodied and resonant.

"The Washburn is a beauty, certainly, and its depth of tone and excellence of finish is very high class. I feel fully justified in recommending your instruments and many of my friends who saw them will bear me out in my statements."

Golden Ethel Barryman.
Greenfield, Illinois.

Play the Washburn Mandolin

Let Us Send it to You

We will send you the model you like best *on trial*. Could any offer be more liberal? Thus you can try it out in your own home. Even if inexperienced your ear will immediately recognize the full, deep qualities of the Washburn tone. The workmanship, too, will delight you. The precision of skill and beauty of design make it an instrument of which you can be most proud. It is built of such fine materials that you know it will stand even careless use. Many Washburns are still in use after 30 years of playing. They still have their beautiful finish and sweet tone. When you make the Washburn your choice you have made the most economical and advantageous purchase. When you get it, go over it point by point. It will be readily apparent why the Washburn has such a high resale value—a true test and a conclusive one of quality and durability.

Take the Step Today

Your determination to be a musician and to enjoy his privileges and profits is worth nothing unless you act. That love of music which is so strong in you will always cry for expression unless you give it utterance. Remember, "*Delay is the thief of time.*" Make the start now. You must advance or go back. **Fill out the application blank and mail it today.**



GUARANTEE

We guarantee that the instruments in this catalog are exactly as described and illustrated.

We guarantee that any Washburn Mandolin purchased from us will satisfy you perfectly, that it will give the service you have a right to expect, that it represents full value for the price you pay. If for any reason whatsoever you are dissatisfied with the model you purchased from us, we expect you to return it to us at our expense.

We will exchange it for exactly what you want or will refund the purchase price promptly and cheerfully.

Washburn Mandolins

PRICE LIST

August 15th, 1924

Style A	\$100.00
32W Case to fit, Keratol, Plush lined ...	15.75
Style C.....	60.00
32W Case to fit, Keratol, Plush lined ...	15.75
Style E.....	35.00
30W Case to fit, Keratol, Flannel lined	10.25
Style G.....	20.00
530 Case to fit, Keratol.....	5.50

